Some history of Calligraphy

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| Calligraphy has remained a potent force in Chinese life up to the present. During the Song, Yuan, Ming, and Qing dynasties, calligraphy continued to be a central art of the literati, closely associated both with painting and with the social and cultural life of the educated elite.  The Chinese landscape came to reflect the appreciation of calligraphy, as stones inscribed with the calligraphy of admired artists were erected at famous sites.  Calligraphy could also be seen on temple name plaques, on shop signs, and on couplets pasted by the doors of even very modest homes.  Calligraphy, thus, formed an ever-present part of China's visual culture. | | |
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| During the twentieth century, the social and political uses of calligraphy have been radically changed.  Calligraphy is no longer an art associated primarily with the traditional scholarly elite.  Not only has calligraphy been employed as a tool of revolution, but it has become a popular amateur art practiced by people of all walks of life, and artists have found ways to use it to challenge traditions rather than perpetuate them. | | |
| Under Mao, words were frequently seen on the street displayed on banners or signs with revolutionary slogans.  Most of the time, the style used for revolutionary slogans was bold and  block-like, with no resemblance to calligraphy produced through use of the brush. | | |
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| There is still work today for calligraphers and a substantial market for calligraphy scrolls produced in the traditional manner. Many art schools now have professors of calligraphy training calligrapher-artists.  Considerably less well paid are calligraphers who produce calligraphy for signs and door frames.  Nevertheless, this sort of calligraphy continues to form a significant part of everyday visual culture. | | |